comes back into the world. He is still out of it when he says:

" My father *I* Methinks I see my father."

But the dreamer becomes attentive, sharp as a needle, with the words:

" For God's love, let me hear."

living's face, as he listened to Horatio's tale, blazed with intelligence. He cross-examined the men with keenness and authority. His mental deductions as they answered were clearly shown. With " I would I had been there " the cloud of unseen witnesses with whom he had before been communing again descended. For a second or two Horatio and the rest did not exist for him. … So onward to the crowning couplet:

" . . . foul deeds will rise,
Though all the earth o'erwhelm them to men's eyes.'*

After having been very quiet and rapid, very discreet, he pronounced these lines in a loud, clear voice, dragged out every syllable as if there never could be an end to his horror and his rage.

I had been familiar with the scene from my childhood— I had studied it; I had heard from my father how Macready acted in it, and now I found that I had had a *fool* of an idea of it! That's the advantage of study, good people, who go to see Shakespeare acted. It makes you know sometimes what is being done, and what you never dreamed would be done when you read the scene at home.

As one of the audience I was much struck by Irving's treatment of interjections and exclamations in " Hamlet." He breathed the line : " O, that this too, too

solid flesh would melt," as one long yearning, and, " O horrible, O horrible ! most horrible 1" as a groan. When we first